The Builder.

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OUR seventh volume is closed to-day, and we avail ourselves of the licence afforded on such occasions, to blow egotistically a quiet flourish of very small trumpets in reviewing briefly its contents,—while we express, in less measured tone, our thanks to friends and assistants, and appeal earnestly to all our readers for their kind consideration, sympathy, and support. We may again say, without fear of contradiction, as in former years, that we have kept our promise to improve, and that the present volume is far better than any of the preceding volumes. That it contains a great amount of instructive and pleasant reading,—has given early and correct information on all matters interesting to its varied classes of readers, and is illustrated by a large number of excellent engravings, none can deny: that it has been conducted with honesty, fearlessness, and an anxious desire to spread as much knowledge and effect as much good as came within our means, we unhesitatingly assert. To advance the art of Architecture and the science of Building,—to improve the position of architects and other artists,—to give the earliest intimation of matters interesting to builders, and afford them the means of communicating with the public,—to raise the character of our operatives, urging upon them the value of true education, whereby man is

> ——— "Made quick to recognise
> The moral properties and scope of things."

—to show employers, whether of the architect, the contractor, or the workmen, that they have *duties* as well as *rights*,—and further, to remove feelings of antagonism existing between classes, and to bring them together as mutually connected and dependent,—assisting and assisted,—portions of a great brotherhood,—have been to us objects of anxious and unceasing desire. If to be earnest in striving, as Humboldt says, is to have half achieved our purpose, we have done something; and it will not be our own fault if we do not, hereafter, effect more.

The artist, the man of creative mind, does not receive that consideration in England to which he is justly entitled. But the true artist who finds in the exercise of his art—the discharge of his duty—his best reward, will not be discouraged by this. Remember Wordsworth's sonnet to Haydon:—

> "High is our calling, Friend! Creative art
> (Whether the instrument of words she use,
> Or pencil pregnant with ethereal hues),
> Demands the service of a mind and heart
> Heroically fashioned,—to infuse
> Faith in the whispers of the lonely muse,
> While the whole world seems adverse to desert."

And yet it is these minds which, in truth, form and rule the world. "All revolutions," says a modern writer, "are begun in the higher regions of thought. It was no idle fable of the ancient world, that all great eras on earth were heralded by commotions in the aerial world, portents and prodigies in the heavens, gleaming squadrons of celestial combatants, and all the shock and thunder of celestial war. Literature is the heaven of society; and there, high up in its serener regions, where earth's poets and prophets dwell, the battle is fought and decided, before practical men on earth begin to brace themselves for the war."

The great architect is an artist and something more; he expresses his ideas in stone, and his works affect society, and influence the mind and feeling of the times, much more powerfully than is thought for.

Let him have honour in the degree of his power.

The architect holds just now but a poor place in public opinion, and the profession have themselves, in a great measure, to thank for it. At one time a poet felt obliged to say, that,—

> "When a stately pile we raise,
> You never hear the workman's praise,
> Who mixed the lime and worked the stones,
> But all give praise to Inigo Jones."

Now, however, both workman and architect are in the same position. When a church is consecrated, a theatre opened, alms-houses inaugurated, or a new school finished, the "liberal proprietor," or "active committeeman," who *gives the breakfast*, stands a much better chance of being named to the world next morning than he who, with thought and labour (more or less, it must be admitted), has imagined and carried out the structure. This, with its remedy, however, is too large a subject to be treated here, and is carrying us away from our purpose. Suffice it at this moment that we remind our brother architects that much rests with ourselves, and that "God helps those who help themselves." If we cannot command success, we may deserve it. Before the public will respect architects, architects must respect themselves.

In the present volume we have set before our readers a considerable number of new buildings; we will venture to rehearse the principal amongst them:—Sir B. Heywood's Bank, Manchester, by Mr. Gregan; the Liverpool Branch Bank of England, by Mr. Cockerell; the New Hall, Pembroke College, Oxford, by Mr. Hayward; the Lime-street Station, Liverpool, by Mr. Tite; the Cavendish-street Schools, Manchester, by Mr. Walters; St. Barnabas's College, Pimlico, by Messrs. Cundy; a Park Lodge, at Streatham, by Mr. Roumieu; the Dispensary, Cleveland-place, Bath; St. George's Hall, Liverpool, by Mr. Elmes; the British Museum, by Sir Robert Smirke; the New Gaol, Boston, U. S., by Mr. Bryant; the Great Hall, Euston Station, and the General Meeting Room, by Mr. Hardwick; the Roman Catholic Church, Farm-street, London, by Mr. Scoles; the Printers' Almshouses, by Mr. W. Webb; St. Mary's, West Brompton, by the Editor; Free Schools, Yarmouth, by Messrs. Brown and Kerr; St. Paul's Church, Derby, by Messrs. Barry and Brown; Model Houses, Bloomsbury, by Mr. Roberts; the City of London Workhouse, by Mr. R. Tress; the Roman Catholic Church, at Greenwich, by Mr. Wardell; a French Riding School; Schools in St. Martin's-in-the-Fields, London, by Mr. Wild; the Interior of the London Coal Exchange, by Mr. Bunning; the Strasbourg Railway Station, Paris, by Mons. Duquesneit; Mr. Hope's Mansion, Piccadilly, by Messrs. Dusillion and Donaldson; the Custom House at Rouen, by M. Isabelle; the Artisans' Home, by Mr. Beck; St. John's, Antigua, by Mr. Fuller; and the Olympic Theatre, London, by Mr. F. W. Bushill.

Amongst the examples of ancient art, will be found the North Porch of Redcliffe Church, Bristol; an Altar Tomb, Exeter Cathedral; Greensted Church, Essex; the Palazzo Rezzonico, Venice; Bishop Alcock's Chapel, Ely Cathedral; the House of *François Premier*, Paris; Roslin Chapel, Edinburgh; the Farnesian Gardens, Rome; Stoke Gregory Church; the East-end of Lincoln Cathedral; Montacute House; Open Roof, Ware Priory; the North Porch of Salisbury Cathedral; the Chapter House, Chester: Bradenstoke Priory, Wilts; Romsey Abbey Church; Southwell Minster; the Cathedral of Andernach; the Stone Pulpit at Chester; the Tomb of the Bonsi Family, at Rome; St. Mary's Church, Guildford; the Hall at Bowood; St. Dunstan's-in-the-East; the Altar Screen in St. Alban's Abbey; the *Chateau Gaillon*, Paris, and others. We may also mention a valuable series of suggestive details and decorations from Rome, Bologna, Parma, Venice, Catania, and other places abroad.

In the letter-press will be found essays on the position of Architects; the better administration of Competitions; professional Remuneration; Fire-proof Floors; on the importance of a knowledge of the Principles of Art; on the Condition of Workmen now and in earlier times; the History of Ecclesiastical Architecture in England; Sir Balthazar Gerbier's "Counsel to all Builders;" on Internal Ecclesiastical Decoration; on Monumental Architecture; Mr. Cockerell's last series of Lectures (no where else reported so far as we know); additional papers on Caen Stone; on the Rights and Responsibilities of Architects; on the Cure of Damp; the Topography of Jerusalem; on Laundry Drying-closets; on Roman Architecture; Gas Reform; on the use of Hollow Bricks; on the Metals used in Building; Notes in Italy; on the Architectural Advantages and Deficiences of London; the Improvement of the Working Classes; on the Building Materials employed in Paris; on the London Fever-stills, called graveyards and vaults; the History of the Pointed Arch; on the Principles of Architectural Effect in reference to streets; on the connection of the Greek Doric and Egyptian Architecture; London; the Drainage of London; on Style in Architecture; the Pottery and Iron Floors of France; on Chester and Chester Cathedral; on Salisbury Cathedral; on the Arrangement of Colours in Decorative Art; on the Removal of Smithfield Market; on other sanitary arrangements; on the Basilicas of Christian Rome; a Week in Birmingham; Tidal Observations in the River Thames; on the State and Prospects of Architecture; the Formation of Roads; Decorative Art in Glass; Water Supply; on Civil Engineering; on the Air Syphon, and on many other subjects, besides exclusive reports of the proceedings at the Institute of Architects; the Metropolitan Sewers Commission; Mr. Wornum's Lectures on Art, at the School of Design; Awards of the Official Referees; and the proceedings at meetings held with a view to the establishment of a Provident Institution for Building Operatives,—an important movement, to which we would give all the aid in our power.

In the ensuing year no efforts will be wanting on our part to render THE BUILDER still more worthy of the countenance which has been given to it: of our views and intentions in this respect we shall speak next week. We have now but to reiterate our warm thanks for friendly offices rendered, and our earnest appeal for renewed co-operation. In our good intentions we ask belief, and for our shortcomings we solicit the kind consideration of all our readers.

GEORGE GODWIN.

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